

SHINING TIME STATION

EPISODE #17  
"TOO MANY COOKS"

SHOOTING SCRIPT

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From characters and series storyline  
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DIRECTED BY: GREGORY LEHANE

c Quality Family Entertainment Inc., 1988

SCENE 1  
(MAINSET)

(MATT AND TANYA ARE DOWNSTAGE,  
PLAYING WITH PIPE CLEANERS AND  
COLORED PAPER. STACY IS DOING  
PAPERWORK IN THE TICKET BOOTH)

(SFX: TRAIN AT PLATFORM ABOUT  
TO PULL OUT)

HARRY: (O.S.)

You take care now, you  
hear?

(SFX: TRAIN PULL OUT)

(HARRY ENTERS FROM ARCH WITH  
WRAPPED PACKAGE)

HARRY: (CONTD)

The train to Waddly had a  
package for us. It says  
"To All My Friends at  
Shining Time Station."

TANYA:

Let's open it!

(AS THE KIDS UNWRAP IT, STACY  
JOINS THEM)

HARRY:

Feels heavy. Like a lot  
of bottles.

SCENE 1 (CONTD)

MATT:

(HOLDS UP JAR AND LETTER)

What's this?

STACY:

(TAKES LETTER, READS)

"My dear friends:

Enclosed is a free sample  
of my new sandwich spread.I will be marketing it  
soon to elegant gourmet-  
types from coast to coast.The recipe is from my  
mother, but the quality  
is all mine. Enjoy!

Your pal -- "

(SHE STARTS TO LAUGH)

" -- Schemer!"

(SFX: PHONE RINGS)

(STACY, STILL LAUGHING, GOES TO  
ANSWER)

TANYA:

I didn't know Schemer  
could cook.

SCENE 1 (CONTD)

HARRY:

We haven't tasted it yet.

Maybe he can't.

(STACY ANSWERS PHONE, LAUGHING)

STACY:

Shining Time Station ...

(QUICKLY SOBERS UP)

Sir ... ? If you'd ...

please, sir, if you could

just stop shouting -- Who?

No, Mr. Schemer isn't here

right now ... Well, I

really couldn't say --

(SCHEMER ENTERS. STACY DOESN'T  
SEE HIM)

STACY: (CONTD)

Yes, I'll take a message.

From ... the Mayor of East

Shemp?

(SCHEMER LOOKS COCKY AND PUFFED UP,  
STARTS TOWARD PHONE)

STACY: (CONTD)

"The package never arrived."

(MORE)

SCENE 1 (CONTD)

STACY: (CONTD)

"This is no way to do  
business." And you demand  
an explanation.

(SCHEMER MAKES A SQUAWKING NOISE  
OF FEAR)

STACY: (CONTD)

Yes, Mr. Mayor. I'll tell  
him ... You're welc --

(FLINCHES AT HANGUP)

He hung up. He was really  
upset!

SCHEMER:

I can't believe it! I'm  
ruined!

MATT:

What happened?

SCHEMER:

I don't know. I thought I  
sent a free box of my new  
sandwich spread to the Mayor  
of East Shemp. He was going  
to serve it to the Friends

(MORE)

SCENE 1 (CONTD)

SCHEMER: (CONTD)

of Flowering Cactus, Ladies  
Auxiliary, at their Annual  
Benefit Luncheon. But some-  
thing must have gone wrong.

(SEARCHES POCKETS)

Wait, I have the receipt.

Let me look.

(PRODUCES RECEIPT. READS. PANICS)

Oh-no. I didn't send it to  
East Shemp.

MATT:

Where did you send it?

To West Shemp?

SCHEMER:

(INDICATING RECEIPT)

Caracas, Venezuela! My mind  
must have been on something  
else. And now my career is  
finished!

STACY:

Schemer --

SCENE 1 (CONTD)

SCHEMER:

I've crossed up the Mayor  
of East Shemp.

TANYA:

Wait, Schemer! I know!

(OFF HIS WILD LOOK)

We can send the Mayor  
our box.

MATT:

We'll just keep one jar for  
ourselves.

SCHEMER:

(FALLS TO HIS KNEES AT HER FEET)

That's brilliant! I'm saved!

(LEAPS UP, IN CONTROL)

All right. Miss Jones.

Harry. The workshop. We  
need a complete re-wrap.

STACY:

That's not very efficient,  
Schemer. We don't need  
three people to wrap one  
little package. I'll do it.



SCENE 1 (CONTD)

SCHEMER:

Good. And I'll supervise.

HARRY:

(TO SCHEMER)

And I'll make sure you  
don't mess up my workshop.

SCHEMER:

Great. Matt, you field  
phone calls. Tell everybody  
I'm not in. Tanya, you run  
the station until we're done.  
You're eight, right?

TANYA:

I'm seven.

SCHEMER:

Oh. Well, try to use good  
judgment.

(SCHEMER, STACY AND HARRY EXIT)



SCENE 2 (C)  
(MAINSET)

(MR. CONDUCTOR APPEARS AT TICKET  
BOOTH IN HIP BOOTS WITH ROD,  
REEL, ETC.)

MR. C:

He's one to talk about  
good judgment, I must say.  
Well, I'm off. I'm going  
fishing and rafting --  
down a river on the  
Island of Sodor.

(INDICATES MURAL)

Rather like that raft on  
the mural, actually.  
Well, see you later.

TANYA:

I thought you only liked  
trains, Mr. Conductor. I  
didn't know you liked boats.

MR. C:

I like them both. Trains  
are good for getting from  
place to place in an  
interesting way. Boats

(MORE)

SCENE 2 (C) (CONTD)

MR. C: (CONTD)

are good for going  
nowhere in an interesting  
way. You ride the water,  
you wait for the fish ...  
And you learn to be  
patient. Well, wish me  
luck --

MATT:

You should take Schemer  
fishing with you.

MR. C:

Oh, I don't think so,  
Matt. He'd scare away  
the fish. He scares me  
away! Anyway --

TANYA:

But don't you think he  
needs to learn to be  
patient?

MR. C:

I should say so. His  
problem is, he thinks of

(MORE)

SCENE 2 (C) (CONTD)

MR. C: (CONTD)

himself all the time.

(BEAT -- HE GROWS INTERESTED  
IN IT)

Of course, he's not alone.

Gordon was acting the

same way only last

week -- oh, very well.

Listen --

(HE BLOWS WHISTLE)

(SPFX: THOMAS INTRO FX)SCENE 3 (T)(VTPB: THOMAS EPISODE #24.  
"OFF THE RAILS")

SCENE 4 (C)  
(MAINSET)

(KIDS AND MR. CONDUCTOR AT  
TICKET BOOTH)

TANYA:

Does that mean that  
Gordon won't ever be  
bossy again?

MR. C:

Well, not for a while,  
at least.

SCHEMER: (O.S.)

Shake a leg, Miss Jones.  
The train'll be here  
any minute!

MR. C:

Whoops! See you later,  
Tanya, Matt. He comes,  
I go, and that is that!

MATT:

Good luck with the fish!

(SPFX: MR. CONDUCTOR DISAPPEARS)

SCENE 5  
(MAINSET)

(STACY, SCHEMER AND HARRY EMERGE  
FROM HARRY'S WORKSHOP. STACY  
HAS BREAD AND PLASTIC KNIFE.  
HARRY HAS NEWLY WRAPPED PACKAGE)

STACY:

Don't worry, Schemer.  
The local train won't be  
here for ten minutes.

SCHEMER:

The local? This baby  
goes on the express!

HARRY:

Hold your steam, Schemer.  
"This baby'll" get there  
soon enough on the local.  
Why do you have to be so  
worked-up all the time,  
anyway?

SCHEMER:

Because I'm an intense  
guy, Harry. I live life  
to the fullest. That's  
why I'm marketing the  
sandwich spread. My

(MORE)

SCENE 5 (CONTD)

SCHEMER: (CONTD)

dream is to help  
people eat lunch  
to the fullest!

(SFX: TRAIN WHISTLE)

SCHEMER: (CONTD)

(AS HE GRABS PACKAGE FROM HARRY)

Plus to make a buck,  
of course.

(SCHEMER TAKES PACKAGE THROUGH  
ARCH TO PLATFORM)

TANYA:

Wait! Did we save  
a jar for us?

MATT:

(HOLDS JAR UP AT INFO DESK)

Here's one.

STACY:

Well, what are we  
waiting for? Let's  
try some!

(STACY OPENS IT AND SHE AND THE  
KIDS SPREAD IT ON THE SLICES,  
MAKING DESIGNS)

SCENE 5 (CONTD)

STACY: (CONTD)

As my granny used to  
say, "Eating is like  
a job: You've gotta  
do it, so you might  
as well try to enjoy  
it."

(SHE HOLDS UP BREAD; SHE'S CREATED A  
FACE WITH THE SPREAD)

STACY: (CONTD)

And who knows? Maybe  
Schemer is a really  
talented cook. This  
might be the tastiest,  
zingiest, most wonderful  
spread in the world!

(ALL TAKE SIMULTANEOUS BIG DRAMATIC  
BITES -- AND ALL IMMEDIATELY RECOIL,  
SPIT IT OUT, MAKE FACES, ETC.)

ALL:

BLEAAHHH [etc.]

(SCHEMER JAUNTILY RETURNS FROM  
PLATFORM. ALL TURN TO HIM)

SCHEMER:

What happened! You all

(MORE)



SCENE 5 (CONTD)

SCHEMER: (CONTD)

look like you just  
experienced a major,  
horrible catastrophe!

HARRY:

We did. It's your  
sandwich spread.

(SCHEMER FEARS THE WORST FOR AN  
INSTANT, THEN SMILES)

SCHEMER:

Get out of here,  
Harry, you great big  
wonderful kidder, you.  
This stuff is fantastic,  
isn't it?

TANYA:

Did you taste it yet?

SCHEMER:

(MIMICKING HER)

No, I didn't taste-it-  
yet.

(TO STACY, ADULT TO ADULT)

A chef doesn't need to  
taste what he makes.  
He just creates.

SCENE 5 (CONTD)

STACY:

Sometimes, after he  
creates, he tastes.

(SCHEMER COCKILY WAVES OKAY,  
SPREADS SOME ON BREAD, TASTES)

(C.U.: SCHEMER TRIES BRAVELY  
TO LOOK AS THOUGH HE'S ENJOYING  
IT, BUT HE'S AS REPELLED AS  
EVERYONE ELSE)

(RESUME: SCHEMER GENTLY PUTS  
HIS SLICE DOWN AND EDGES AWAY)

SCHEMER:

Mmmmm. Interesting.

STACY:

Schemer, what's in  
this, anyway?

SCHEMER:

(TAKES PAPER OUT OF POCKET)

It's my mother's  
fault! She wrote  
the recipe!

(READS FROM LIST)

"Mayonnaise ... yogurt  
... garlic salt ...  
lemon juice ... white  
pepper ... cocoa powder -- "

SCENE 5 (CONTD)

HARRY:

What did you say?

Cocoa powder?

SCHEMER:

(POINTS TO LIST)

Right here --

"c. powder." Why?

You think I should  
have used chocolate  
syrup?

STACY:

Schemer, I don't think  
your mother meant cocoa  
powder. She probably  
meant chili powder.  
Cocoa doesn't really  
go with all these other  
ingredients.

(SCHEMER DOES A LONGISH TAKE.  
THEN ... )

SCHEMER:

Not cocoa powder?

(STACY SHAKES HER HEAD)

SCENE 5 (CONTD)

SCHEMER: (CONTD)

Okay, I can live  
with that ...

(TO HARRY)

But don't you think  
it gives it a kind of  
yummy-zummy chocolaty  
zip?

(HARRY SHAKES HIS HEAD)

SCHEMER: (CONTD)

Okay, I can live  
with that ...

(NODS, PANIC BUILDS. THEN ...)

I'm ruined! I am  
totally ruined!

(SCHEMER RUNS FROM STATION OUT  
FRONT. A MOMENT OF SILENCE)

HARRY:

(CROSSING TO WORKSHOP)

That's enough of this  
foolishness. I've  
got work to do.

SCENE 6 (J)  
PART 1  
(EXT. JUKEBOX)

(ESTABLISHING SHOT)

PART 2  
(INT. JUKEBOX)

(THE PUPPETS TAKE FIVE)

GRACE:

Can you believe  
Schemer? Putting  
cocoa in a sandwich  
spread?

TITO:

I don't know, baby.  
It sort of makes  
sense to me. Like  
that Mexican stuff  
called mole. That  
has chocolate in it.

GRACE:

I don't think that's  
what Schemer had in  
mind.

SCENE 6 (J) (CONTD)

DIDI:

I think it's a good  
idea to put chocolate  
on sandwiches. Then  
you don't have to  
waste time eating  
dessert.

REX:

Didi, that's just so  
plumb loco, it almost  
makes sense.

TEX:

Almost, but not quite,  
Rex.

REX:

You said it, Tex.

DIDI:

You two twin dudes,  
Tex ... Rex ... Rex ...  
Tex ... give me a pain.

SCENE 7 (C)  
(MAINSET)

(SPFX: MR. CONDUCTOR APPEARS AT  
INFO DESK)

(HE'S OBVIOUSLY BEEN FISHING --  
MAYBE HIS PANTS ARE DAMP, HE HAS  
FISH HANGING ON LINE, ETC.)

HARRY:

Well, Mr. Conductor!  
How they bitin' today?

MR. C:

I've seen better. I  
think half the fish  
in the river must be  
on vacation.

HARRY:

I've had days like  
that myself. Why,  
sometimes it's all  
you can do to stay  
awake out there,  
just floating down the  
river. Well, see you  
later.

TANYA:

Mr. Conductor, Schemer  
made his sandwich spread  
with cocoa!



SCENE 7 (C) (CONTD)

MR. C:

Poor Schemer. He  
does try hard, though.

(SFX: TRAIN WHISTLE)

STACY:

(HEADS TOWARD ARCH)

Yes -- and the harder  
he tries, the more he  
gets into trouble.

(STACY EXITS. THE KIDS GATHER  
AROUND MR. CONDUCTOR)

MATT:

Look what we're  
making, Mr. Conductor.

MR. C:

Ah, pipe cleaners.  
Do you know these are  
actually used to  
clean pipes? The  
kind of pipes people  
smoke.

MATT:

I didn't know that.

SCENE 7 (C) (CONTD)

TANYA:

Me neither. I just  
thought pipe cleaners  
was their name.

MR. C:

Not only that, but  
sometimes they take  
on a life of their  
own. Watch --

SCENE 8 (AF)(VT: "DANCE OF THE STUMBLERS")

SCENE 9 (C)  
(MAINSET)

(MR. CONDUCTOR, TANYA & MATT)

MATT:

Thanks, Mr. Conductor.

Those little people  
really looked like  
pipe cleaners.

TANYA:

Bye, Mr. Conductor.

SCENE 10  
(HARRY'S WORKSHOP)

(HARRY IS TINKERING AS MATT AND  
TANYA ENTER. IMMEDIATELY,  
WITHOUT LOOKING UP ... )

HARRY:

I don't want to hear  
anything about Schemer  
or his sandwich spread.  
Wasted enough time today  
on that man.

TANYA:

Then how come you  
helped him wrap up his  
jars for the train?

HARRY:

Stacy did that. All  
I did was hold my  
finger down when she  
tied the string.

MATT:

(RE: WIRE AND PAPER ON TABLE)

Harry? Can we play  
with these?

SCENE 10 (CONTD)

HARRY:

Help yourself.

'Course, I didn't  
really mind helping  
Schemer out.

TANYA:

Uh-huh.

(THE KIDS START ASSEMBLING FIGURES  
FROM WIRE AND PAPER. HARRY IDLY  
STARTS TO DO SO TOO, AS HE TALKS)

HARRY:

I mean, he's not a  
serious man. I know  
that.

MATT:

He's pretty silly.

HARRY:

Mmm-hmm.

(BEAT)

Still, when somebody  
needs help, and you  
know you can help 'em,  
something in you just  
naturally volunteers

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

to do it. At least,  
it's been that way  
with all the best  
people I've known.

TANYA:

People who work on  
the railroad?

HARRY:

Everybody.

(BEAT)

But especially people  
who work on the rail-  
road. Did I ever tell  
you kids about Jimmy  
Anderson? He was one  
of my firemen when I  
was running a freight  
train from Turley.

(HARRY SETTLES IN AND REMEMBERS)

Well, one night we  
pull into Spotsville  
-- and it's late. We

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

were the last train  
for the night.

There's one man in  
the station, one  
more in the switching  
yard, and they both  
can't wait to get  
home.

(BEAT)

Then the telephone  
rings.

(BEAT)

It's Jimmy's wife.  
What happened was,  
their little boy fell  
down a big flight of  
steps and hurt himself.  
She's calling from the  
hospital. Well, sir,  
Jimmy looked white as  
steam. "Harry," he  
says, "I gotta get to

(MORE)



SCENE 10 (CONTD)

HARRY: (CONTD)

the hospital and see  
my little boy." Now  
normally that's a  
four-hour run on the  
express. So I said,  
"Okay, take it easy,  
we'll turn around the  
engine and head straight  
back to Turley."

(BEAT)

But the station man says  
we can't use the express  
track, 'cause there's  
still some trains runnin'  
on 'em. I say, "Why not  
take the engine down the  
local track?" And the  
station man said, "It's  
worth a try." And he  
sits at that telegraph  
and starts tapping out  
messages to every station

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

on the railroad. He tells them to clear the tracks, set the points, open her up straight through. Now do you know what this means? It means that every station man from Turley to Spotsville has to stay late, clear his southbound tracks, and wait for us until we pass through, before he can lock up the station and go home. And they all waited until we went roaring past.

(PAUSE)

We made the run in one hour, twenty-three minutes. Got in trouble

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

with the boss for it  
too, the next day.

But Jimmy was there  
in his boy's room when  
he woke up in the  
hospital the next  
morning. His son had  
a broken arm, but he  
healed before too long.

(PAUSE)

Yes, sir. Those rail-  
road workers really  
pulled together and  
helped out.

TANYA:

So did you, Grandpa!  
You drove the train!

HARRY:

Yes, I sure did ...

(MODEST GESTURE)

Well ... Now you two run  
along. I got work to do.

SCENE 11  
(MAINSET)

(LATER IN THE DAY. THE STATION IS EMPTY. SCHEMER ENTERS FROM STREET, WEARING A BAD-FITTING WIG AND BIG MUSTACHE. HE LOOKS AROUND, HEARS STACY ENTERING FROM PLATFORM, AND ASSUMES HIS "CHARACTER." SHE SEES HIM, SHAKES HER HEAD, AND GOES TO TICKET BOOTH TO DO PAPER-WORK)

(HE SKULKS IDLY AROUND FOR A SECOND, THEN HEARS KIDS LEAVING HARRY'S WORKSHOP. KIDS ENTER AND GO UP TO HIM)

MATT:

Oh, hi, Schemer.

TANYA:

Are you going to a  
costume party?

SCHEMER:

Uh ... no. I just  
... never mind ...

(MAYOR OF EAST SHEMP ENTERS FROM PLATFORM. HE HAS TACKY SUIT, PAPER BAG, HAS A BLUFF MANNER -- AND HE IS ANGRY. HE APPROACHES STACY AT BOOTH)

STACY:

Good morning, can  
I --

SCENE 11 (CONTD)

MAYOR:

The name is Osgood  
Bob Flopdinger. I'm  
Mayor of East Shemp.  
I'm looking for a man  
named Schemer. Never  
saw him before, but I  
know his voice. You  
seen him?

(SCHEMER STARTS IN PANIC, QUICKLY  
SKULKS INTO THE LOST AND FOUND,  
TRIES TO HIDE. STACY STALLS)

STACY:

Um ... Oh, Mayor  
Flopdinger! We  
spoke on the phone  
earlier.

MAYOR:

Earlier than who?  
Never mind. Point  
is this: Have you  
tried his sandwich  
spread? I see you  
have a jar.

SCENE 11 (CONTD)

(HE TAKES A JAR OF SPREAD OUT OF  
BAG, SLAMS IT DOWN ON BOOTH.  
STACY LOOKS AT IT, PUZZLED)

STACY:

Well, yes. I did  
taste it, but ...

MAYOR:

Then I don't have  
to tell you! This  
stuff is not edible  
by man or beast. My  
shaving cream tastes  
better than this!

STACY:

I'll tell Schemer you  
stopped by.

MAYOR:

Thank you very much.  
And tell Mr. Schemer,  
if he doesn't have a  
new and improved  
sandwich spread in  
time for lunch, he's  
in big trouble. Not

(MORE)

SCENE 11 (CONTD)

MAYOR: (CONTD)

only with me, but  
with every one of the  
Friends of the Flowering  
Cactus Ladies Auxiliary.  
And that's not funny.  
Believe me, I speak  
from experience.

(HE LEAVES. SCHEMER EMERGES FROM  
LOST AND FOUND AND LIES FLAT ON HIS  
BACK ON THE GROUND)

MATT:

Schemer, are you  
doing exercises?

SCHEMER:

Miss Jones, I've had  
it. I'm finished.

STACY:

(GOING TO PHONE IN TICKET BOOTH)

Not quite, Schemer.  
What's your mother's  
number?

SCHEMER:

555-3387. Why?

(MORE)



SCENE 11 (CONTD)

SCHEMER: (CONTD)

(SUDDENLY PANICS)

No! Don't tell her!

Drop that phone!

STACY:

(INTO PHONE)

Mrs. Schemer? Stacy  
Jones, at Shining Time  
Station. I'm calling  
to check on your recipe  
for sandwich spread  
... Well, we had a  
question or two. Is  
"C. Powder" chili  
powder? I thought so!  
... Well, Schemer  
thought maybe it was  
cocoa powder ... And  
what else? ... Uh-huh  
... fine. Thank you,  
Mrs. Schemer. Bye.

(HANGS UP)

Okay, kids, let's  
get to work.

SCENE 11 (CONTD)

SCHEMER:

You told her! I  
can't believe you  
told her! This is  
the worst day of my  
life.

STACY:

Let's see, we'll need  
a bowl ... Matt, Tanya  
-- come on. We've  
got some shopping to do.

SCHEMER:

But ... what about me?

STACY:

Just try to stay calm!

(SHE AND KIDS EXIT)

SCHEMER:

(LEAPS UP)

She's right. What  
I need is to relax.  
I've got it. I'll  
take a nap!

(HE LIES DOWN ON FLOOR, CLOSES  
EYES FOR ONE SECOND, THEN LEAPS UP)

SCENE 11 (CONTD)

SCHEMER: (CONTD)

Forget it. I can't  
sleep. Maybe some  
music. Yeah. That's  
it. Music.

(GOES TO JUKEBOX; INSERTS COIN,  
YELLS AT IT)

Play something nice!

SCENE 12 (J)  
PART 1  
(INT. JUKEBOX)

(THE PUPPETS ARE POISED AT  
INSTRUMENTS)

DIDI:

What nerve. We  
always play some-  
thing nice.

GRACE:

The selection is  
"Little Black Train."

TITO:

Can we do this, like,  
in a hard bop groove,  
you guys?

(BEAT OF SILENCE)

Sometimes you guys  
are like so square.

REX:

Fair and square.  
That's us, Tex.

TEX:

Absotively, posilutely,  
Rex.

SCENE 12 (J) (CONTD)

DIDI:

Just play already!

(THEY START PLAYING)

(MUSIC: "LITTLE BLACK TRAIN")

(LYRICS TO COME)

SCENE 12 (J)  
PART 2  
(EXT. JUKEBOX)

(INTERCUT SONG WITH: STACY AND KIDS RETURNING FROM SHOPPING WITH BIG PAPER BAG OF GROCERIES. THEY UNPACK INGREDIENTS, BOWL, SPOON, AND LABELS AND PEN ON LEDGE OF INFO BOOTH. STACY RETRIEVES FROM TICKET BOOTH CHEF'S HATS, WHICH ALL PUT ON. THEY START ADDING INGREDIENTS TO BOWL WHILE SCHEMER HOVERS ANXIOUSLY. BY END OF SONG, MIXTURE IS COMPLETE)

SCENE 13  
(MAINSET)

STACY:

There. That should  
do it.

SCHEMER:

Let me taste! Come on!

(SHE HOLDS OUT SPOON; HE TASTES)

SCHEMER: (CONTD)

I'm a genius!

TANYA:

You're not a genius!

Stacy is!

STACY:

Let's just say your  
mother's a genius,  
Schemer. But you'll  
need a label.

(WRITES IT OUT ON LABEL, HOLDS UP)

"Schemer's Spread --  
New Improved Blend."

SCHEMER:

Boy, I'll say.

SCENE 13 (CONTD)

STACY:

Let's put this  
sandwich spread in  
the jars. It's a  
messy job -- we'd  
better do it on the  
platform.

SCHEMER:

Wait a minute! How  
are we going to get  
it there in time?

STACY:

Don't worry. We'll  
put this batch on the  
express. It'll get to  
East Shemp in time  
for lunch. You kids  
let me know if anyone  
comes in.

SCHEMER:

You know, Miss Jones,  
when I go national

(MORE)



SCENE 13 (CONTD)

SCHEMER: (CONTD)

with this, I just  
might have a place  
for you in my  
organization.

(STACY AND SCHEMER EXIT TO PLATFORM)

SCENE 14 (C)  
(MAINSET)

(SPFX: MR. CONDUCTOR APPEARS  
ON TICKET BOOTH NEAR CLOCK)

MATT:

Mr. Conductor, how  
can Schemer make such  
a big mistake, and  
still be like he  
always is? He's not  
sorry or anything.

MR. C:

Well, he may not have  
learned anything --  
but you have learned  
about helping people.  
How it makes you feel  
good. And, believe  
it or not, Gordon has  
just learned the same  
thing. Lucky thing  
for Thomas that he did,  
too. But let me begin  
at the beginning ...

(SPFX: THOMAS INTRO FX)

SCENE 15 (T)

(VT: THOMAS EPISODE #25.  
"DOWN THE MINE")

SCENE 16 (C)  
(MAINSET)

(MR. CONDUCTOR IS LEANING AGAINST  
CLOCK)

MR. C:

So you see, even  
Gordon can learn to  
help someone besides  
himself.

TANYA:

Do you think Schemer  
ever will?

MR. C:

Stranger things have  
happened. Not that I  
can think of any ...  
Anyway, ta-ta for now/  
I must be gone/  
to mow the dishes/  
and wash the lawn.  
Interesting rhyme. I  
wonder how I'll do it.

(SPFX: MR. CONDUCTOR DISAPPEARS)

SCENE 17  
(MAINSET)

(MATT & TANYA. MATT SIGNALS  
"COME ON," AND THEY GO TOWARD  
HARRY'S WORKSHOP)

(CLOCK: IT STARTS TO TURN, TO  
CONNOTE TIME PASSING. STOPS  
AT 5:30)

(FADE OUT)

SCENE 18  
(MAINSET)

(BUSINESS AS USUAL. STACY ON  
PHONE, WRITING SOMETHING DOWN.  
KIDS PLAYING CHECKERS ON BENCH  
IN REAR. STACY HANGS UP)

STACY:

Kids? It's nearly  
time for you to go.

MATT:

We're almost done,  
Aunt Stacy.

(SCHEMER ENTERS FRANTICALLY FROM  
STREET)

SCHEMER:

Quick! He's coming!  
I'm not here!

SCENE 18 (CONTD)

(MAYOR ENTERS FROM STREET.  
SCHEMER, AT A LOSS FOR A PLACE  
TO HIDE, FREEZES IN THE MIDDLE  
OF THE FLOOR, PRETENDING TO BE  
A MANNEQUIN)

MAYOR:

Miss Jones? I want  
you to know that I  
received that ship-  
ment of Schemer's  
sandwich spread.

STACY:

Um ... How was it?

MAYOR:

How was it? Why,  
it made our Ladies  
Auxiliary chicken  
salad taste like a  
mouthful of heaven,  
Miss Jones.

(SCHEMER STARTS AND UTTERS A NOISE)

MAYOR: (CONTD)

And believe me, with  
my job, I've had that  
chicken salad several

(MORE)

SCENE 18 (CONTD)

MAYOR: (CONTD)

times in the past.

More than several  
times. Sometimes it  
seems like a million.

SCHEMER:

(COMING TO LIFE)

You mean you liked it?

MAYOR:

Who are you?

SCHEMER:

I said, did you  
like it?

MAYOR:

I loved it.

SCHEMER:

I'm Schemer. It was  
my recipe, and I'm  
pretty much respon-  
sible for the ... item.

STACY & KIDS:

Sche-mer -- !

SCENE 18 (CONTD)

SCHEMER:

Well, let me be  
precise. First my  
mommy invented it,  
and then Matt and  
Tanya and Stacy  
refined it. But  
otherwise it was  
all me.

MAYOR:

My compliments.  
And now, good evening,  
all. East Shemp  
never sleeps.

(MAYOR EXITS)

(SFX: TELEPHONE)

(STACY ANSWERS)

SCHEMER:

(TO MATT AND TANYA)

And you two thought  
I couldn't pull it  
off. Kids, I want  
you to learn a lesson

(MORE)



SCENE 18 (CONTD)

SCHEMER: (CONTD)

from this: In the  
sandwich spread  
business, and in life  
itself, you can't be a  
coward. You've got to  
have nerves of steel.

STACY:

Schemer? It's for you.

(SCHEMER GOES TO PHONE. STACY  
REMAINS NEARBY)

SCHEMER:

Hello?

(PANIC, TERROR; DISGUISES VOICE)

Uh, no, no, you've  
got the wrong party.  
My name is, uh,  
Skirmer ... Skrammer  
... Skram -- Skramington!

(HE HANGS UP, TURNS TO RUN FROM  
PHONE -- BUT STACY HOLDS OUT HER  
HAND, STIFF-ARM STYLE, BLOCKING  
HIM)

STACY:

Shame on you, Schemer.

(MORE)

SCENE 18 (CONTD)

STACY: (CONTD)

Hanging up on your  
mother like that.

(SFX: PHONE RING)

TANYA:

Hey, Schemer! What  
happened to nerves  
of steel?

SCHEMER:

(ANSWERING)

Hello? ... Yes ... I  
know ... of course I  
know the difference  
between cocoa powder  
and chili powder ...  
Well, chili powder  
you use for chili con  
carne, and cocoa powder  
you use for cocoa con  
carne, right? ... Oh  
... hot chocolate, huh?  
Okay. Yes, yes, from  
now on I'll remember ...

(MORE)

SCENE 18 (CONTD)

SCHEMER: (CONTD)

okay ... bye, Mommy.

(TO THE OTHERS, SADLY)

My mommy was very  
disappointed in me.

STACY:

Don't feel bad, Schemer.  
We all make mistakes.  
You know, once when I  
was a little girl, I  
tried to make a lemon  
meringue pie. And  
the recipe called for  
the whites of five  
eggs. So I cracked  
open an egg, and all I  
saw was the yellow  
part, and a clear part.  
The only part of the  
egg that was really  
white was the shell.  
So I used five egg-  
shells.

SCENE 18 (CONTD)

SCHEMER:

So? How'd it turn  
out?

STACY:

Schemer, the white of  
the egg is the clear  
part. You don't cook  
with eggshells. It  
was AWFUL! It was  
just a bunch of sugary  
glop that went  
KKKRRRRUUNNNCCCHHHH!!

(ALL BREAK UP, AND OVER THEIR LAUGHTER  
WE ... )

(FADE)